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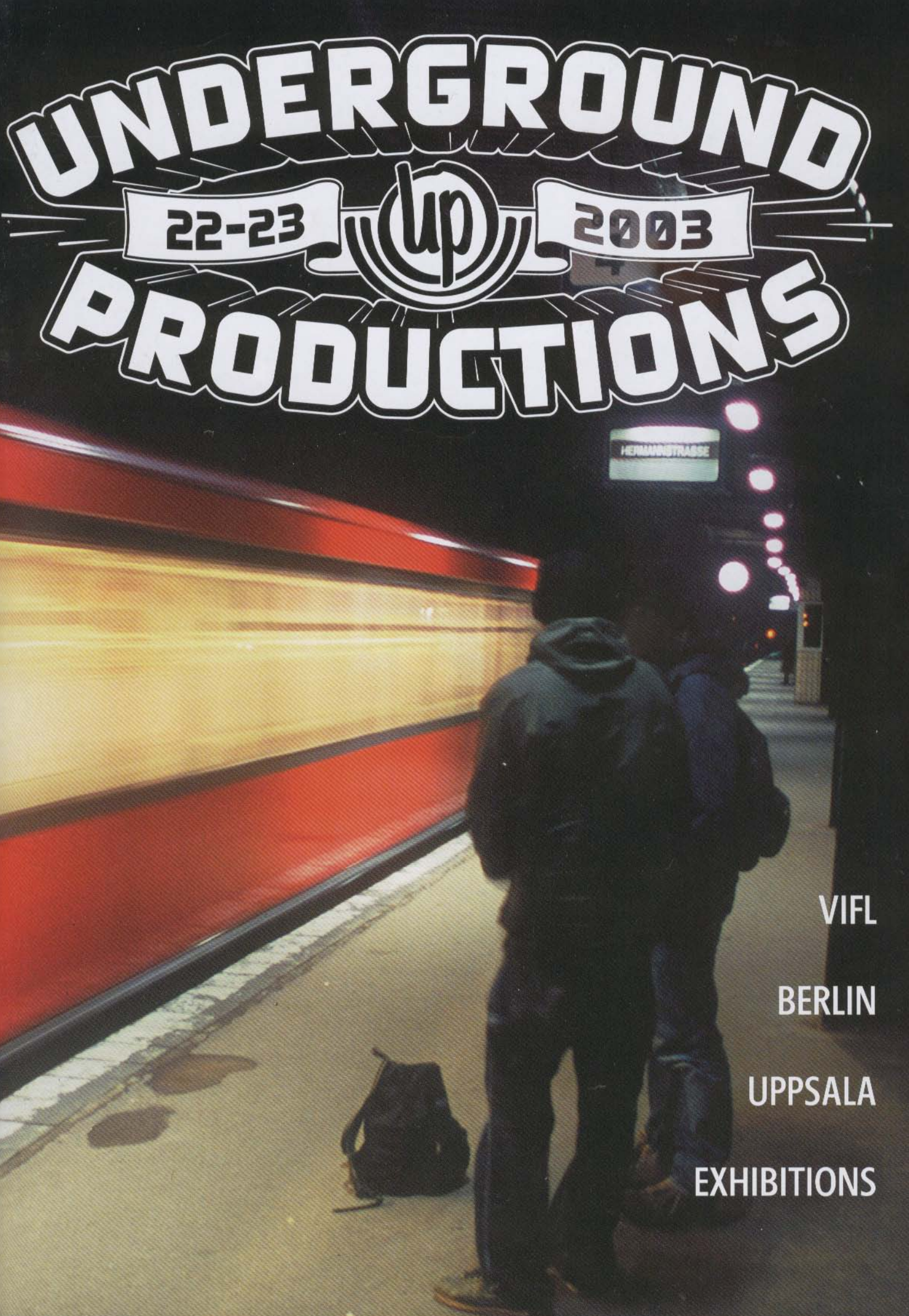
UNDERGROUND PRODUCTIONS

22-23 2003



VIFL

BERLIN

UPPSALA

EXHIBITIONS

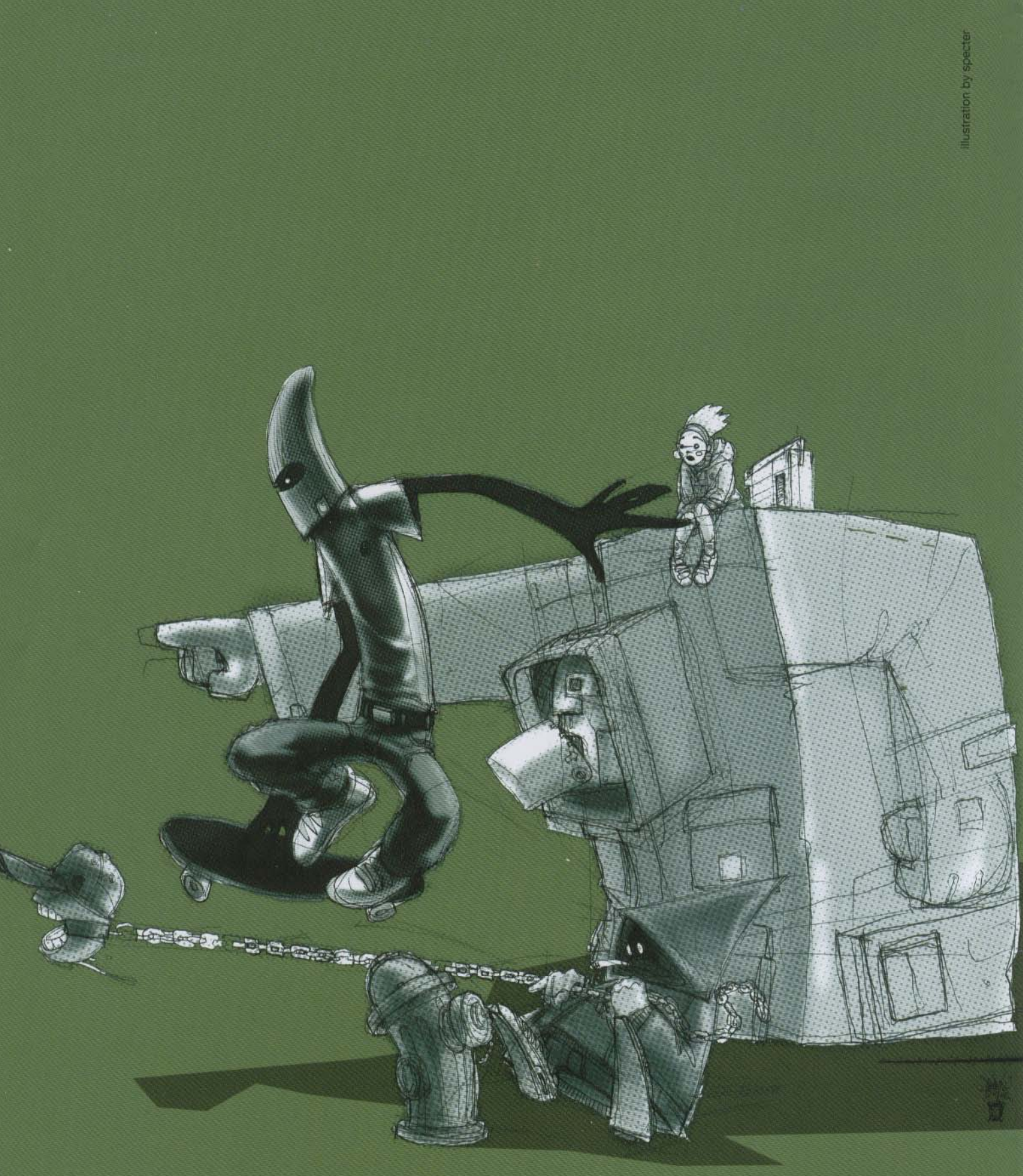


illustration by specter

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This time we went to Berlin to check out one of the major writing cities in Europe, we are going to present some of Uppsala's finest and we have visited Vifl in jail, where he did time for writing on trains.
Since November last year things have changed in the graffiti politics in Stockholm. Below is a short summary of the last few months, but only in Swedish, as it is mostly of interest for our Swedish readers.

Kjell Hultman avskedad och misstänkt för mutbrott

På 80-talet var Kjell Hultman en av få poliser i Stockholm som dömdes för brott begågna i tjänst.
Efter att ha arbetat i en av Söders gatulagningsgrupper dömdes Hultman till fyra månaders fängelse och avskedades från polisen. Olaga husrannsakning, olaga frihetsberövande, falsk tillvitelse och myndighetsmissbruk var några av åtalspunkterna.
"Han har gång på gång kränkt enskildas integritet och satt allmänhetens förtroende för polisen i fara" skrev hovrätten i sin dom.
Efter fängelsestraffet blev Hultman trafikledare på ett taxibolag. Men efter starka misstankar om ekonomiska oegentligheter köptes han ut i början av 1990. Samma år anställdes han på SL.
Kjell Hultman blev trygghetsansvarig på SL. Han var en av de ivrigaste förespråkarna av nolltoleranslinjen mot graffiti.
– Vi måste ta tillbaka det offentliga utrymmet från de kriminella, sa han i en av sina kampanjer.
Gång på gång har han uttalat sina egna, ovetenskapliga, teorier om graffitimålare och farorna med graffiti i media. Samtidigt har han konsekvent vägrat att diskutera saken med graffitimålarna själva.
Hösten 1998 reste Hultman tillsammans med representanter från Stockholm stad, polisen och vaktbolaget Falck Security till New York för att studera New York-polisens nolltoleransprojekt. När de kom tillbaka till Sverige skrevs ett kontrakt mellan SL och Falck Security. Väktargruppen "Falkarna" började byggas upp.
"Falkarna" var ett 30-tal väktare som arbetade mot skadegörelse i tunnelbanan och pendeltågen. De civilklädda "Falkarna" arbetade med tvivelaktiga metoder. De arbetade ibland maskerade och har fotograferat och förhört misstänkta graffitimålare.
Efter ett tips från ett konkurrerande vaktbolag inleddes i höstas en internutredning på SL. Den ledde till att Hultman polisanmäldes och fick sparken med omedelbar verkan. Han misstänks för mutbrott , trolöshet mot huvudman och för egen vinning vid konkurrensutsättning av bevaknings- och väktartjänster.
I början av året beslutade dessutom Datainspektionen att polisanmäla Falck Security för brott mot personuppgiftslagen paragraf 21 efter att det kommit fram uppgifter om ett hemligt dataregister över misstänkta graffitimålare. Strax där efter beslöt Falck Security att lägga ner "Falkarna" och avtalet mellan SL och Falck Security sades upp.
– Samarbetet är på väg att avvecklas, säger Johan Hedenfalk som är säkerhetsansvarig på SL.
– Vi har inte ändrat uppfattning när det gäller nolltoleransen men vi kommer inte att jobba med samma arbetsmetoder som tidigare, säger Hedenfalk.
Hultmans metoder avvisas av SL, som i framtiden kommer att arbeta med uniformerade vakter, larmanordningar och bevakningskameror.
(Källa: Svensk dagspress)

Two of the plainclothe guards pictured in a fanzine by Adams. Several writers in Stockholm were invited to do phantom pictures of guards. The result: 15 pictures with descriptions by five different writers.
Above from left: "Gåsen" and "José" by Adams.

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Cover Photo by Tobias Barenthin Lindblad. Waiting for the S4 commuter train to arrive in Berlin, March 2002. See pages 6-29.

How to get published

1. Send in your photos or texts to: UP, Box 773, 120 02 Årsta, Sweden
2. Make sure photos are of good quality.
3. If a piece is a part of a wall or train with several pieces - send in all pieces.
4. Don't send the same photos to other magazines.
5. Enclose the following info: text on the piece, who made the piece, when it was done, where it was done and anything other interesting about the piece.
6. If your photos don't get published - please try again!

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Doing time for graffiti writing: "It feels very tough"

"The lottery is on TV tonight. Mom sent me a ticket. Usually, I'd never play, but it's quite fun, really. At any rate, it passes the time, and that's all I ask."

His room is only a few square feet big. The bed, desk and closet take up most of the floor space. In the corner, by the door, there is a sink where he can brush his teeth. He shares a shower and toilet with the other 40 inmates who live in the same building.

He sits on his bed and looks through the window. When he first came here, the prisoners used to lie in the yard sunbathing after work. Now it is freezing outside, and the surrounding fields are covered in snow.

From his window, he watches the trains running between Stockholm and Malmö a few hundred yards beyond the barbed wire. Once, a painted freight train went by. The word Vifl was painted in large chrome characters with brown outlines on the yellow train. Now he has served a few months of his sentence, and all the Vifl paintings on the trains have been cleaned.

Breakfast is served at 6.30. After that, Vifl works on folding school binders and packaging curtain rings in little plastic bags. He earns 9.40 Swedish crowns an hour.

The other inmates are serving terms for anything from drugs-related crimes to white-collar crime. The first time Vifl was arrested for graffiti, he got 240 hours of community service. He had to work at an ice-cream stand for a non-profit organization.

However, this did not deter him from continuing. Instead, he now really got into writing on trains.

"I was completely hooked. It's an adventure every time. Plus, you want to do better stuff all the time. I prefer to do trains, there's real excitement there. And if I paint a train somewhere in the country, it goes to Stockholm and Gothenburg. Then loads of people see my paintings."

But most people don't even see what it says on a train that goes by for a few minutes and then gets cleaned.

"Well, you mainly do it for yourself. I collect trains and want to do it in different locations. Every place creates new challenges. Joe Blow doesn't look at a painted wall either, so there's not much difference. But if some writers see a train, they know who did it."

In October of 2001, Vifl was in a bar with a few friends. One of them had the idea of doing a backjump on the Intercity train from Stockholm. They went home to get their cans and then met up at the station.

"It's in the middle of town, surrounded by tenement buildings and roads. I'd never have dreamt of writing there if I'd been sober."

What's more, the train was full of railway company staff who had spent the day at a conference in Stockholm. A district manager went to get his bicycle which was parked at the back of the train. He smelled paint, and discovered them when he went to unlock his bike.

"We wrote for three or four minutes. When we were ready, we saw the blue lights approaching."

They fled in different directions. One of them was immediately picked up by the police when he was hiding under a car a few hundred yards from the station.

Vifl ran back to the bar to calm down and blend in with the crowd. When he left the bar about an hour later, he was stopped by some policemen who knew he had an earlier conviction for graffiti.

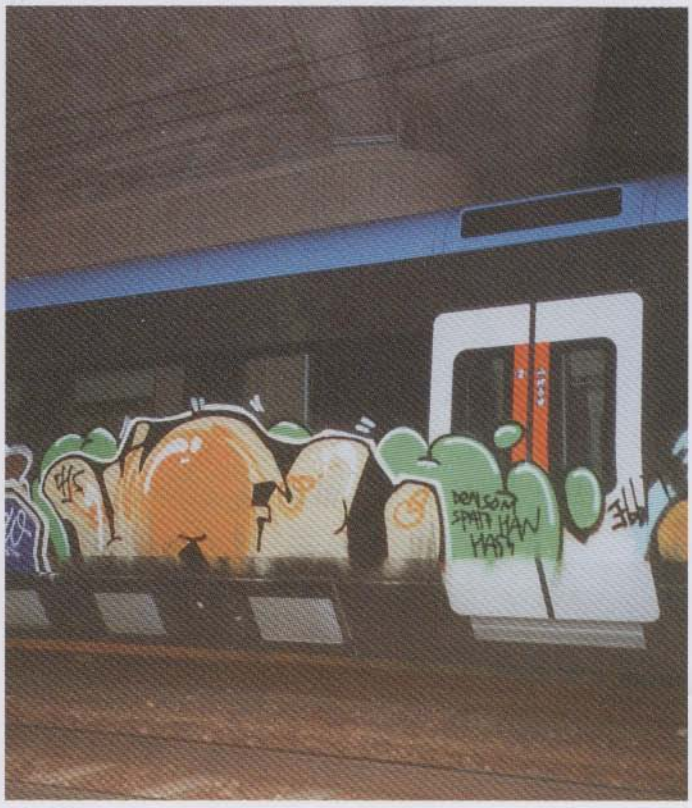
"They asked me what I had been doing that evening. Suddenly, the railway manager appeared. He'd been going around town on his bicycle, searching. 'It was him', he cried. Then I was arrested for a month."

The railway company sued Vifl and his friend for 80,000 crowns. They managed to haggle it down to 5,500 crowns each.

But Vifl, who hadn't finished his community service, was sent to prison. The time he had left on community service was added on to his new sentence, totaling eight months.

"It feels very tough. When I started writing graffiti, I couldn't imagine it would end like this. I still don't get it. The other inmates think it's

Vifl – Longdistanstrain, 2002



Vifl – 2002

Vifl – X2000, 2002

Vifl – Commutertrain, 2002

crazy that I should have got such a tough sentence. The screws laugh at it, they just think it's funny that I'm in here.

Are you going to go on writing when you are let out?

"I'm thinking a lot about what I'm going to do when I'm out. I'm going to have to get a hold on life. Get a pad and a job. I sketch a lot in prison, but I don't know if I'll go on writing like I did before. I don't really think graffiti has to be on trains. You write on trains more for the sense of adventure. But where I live, there aren't really any legal walls, so if you want to write, there's no alternative.

Can you replace your train adventures with something else?

"I don't know. Maybe there'll be a few graffiti outings where I won't get caught."

What'll you do with the money if you win a million in the lottery tonight?

"I'd like to travel and see more places. I haven't been able to afford to go to New York yet, but I'm attracted by the subway there."

Text: Björn Almqvist

Illustration: Ikaros

Vifl – Longdistanstrain in Belgium, 2002

Rea – 2002

Uppsala: An impressive range of styles

Uppsala, one of Sweden's largest university towns, lies a half-hour train journey from Stockholm. Every year, 11,000 youths travel there to party at the colleges and live off their grants. But you can also go there to study style. The town boasts an impressive range of styles.

"It's a very diverse scene. Younger writers have a pretty homogeneous style, but then we have the arty guys Maes, Zap and Frankenstein, who write quite naïvely. Rider and Casan are traditional, while the crews TWC and REA do a more modern style", says Uppsala writer Fuksh.

Inspiration comes from all corners. The proximity to Stockholm has been influential, but the open attitude of most Uppsala writers make it possible for anyone to write what they feel like.

Ruskig and his friend Zolo Zoo were probably the first to do a graffiti painting in Uppsala. In 1984, Zolo Zoo painted a ghetto blaster on a wall. Next to it, Ruskig wrote "Hiphop don't stop" in pink and red letters.

"Back then, most people thought hiphop would be a short-lived trend. But as things turned out, I was pretty much right," says Ruskig.

In the early 90s, he helped form Uppsala's school of graffiti.

"The most important thing in the graffiti school was to show the breadth of graffiti. The teachers were the best writers from different parts of the country. Later, we brought in writers from Germany, Denmark, France and the States," says Ruskig.

The school is now closed, but while it ran, it became so attractive that many chose to write there rather than do it illegally. Ruskig thinks that the resulting impressions from different towns and countries still remain in Uppsala today.

Though thousands of students come to town every year, probably few of them even think about the vital graffiti scene of Uppsala.

"You notice when other writers have travelled through. Most of those who come here to study don't see much since it is usually done out of sight," says Fuksh.

The walls around the train tracks are filled with pieces and throwups, and sometimes a train is painted. The odd piece occasionally turns up downtown. But the most impressive work is done in less accessible places. The old military storage facilities that remain since the regiment was disbanded are popular targets for production. They lie along small forest roads and writers can work all night there, undisturbed.

"The inner city here is quite small, so there isn't much space for hardcore writing. Sure, there have been crews that have been hardcore and gone bombing, but they usually die out quickly. The more relaxed ones have more staying power," says Fuksh.

Though the town, with its 200,000 inhabitants, is too small for a really forceful bombing scene, it is large enough to keep graffiti alive and in continuous development.

What keeps you writing year after year in such a small town?

"You get influenced by Stockholm. And then, some of us diehard souls keep each other going, never surrendering. I always want to do new stuff and try new concepts," says Fuksh.

He refers to himself as a traditionalist. Just like Casan and Rider. At the same time, though, he is probably the writer who best embodies Uppsala's varied styles. He constantly changes. His blackbook looks as though it has been executed by several different individuals, writing the same letters. A closer look, though, reveals the personal touch.

"I've started keeping to some styles. But sometimes I just get tired of everything and try to do something completely new."

Björn Almqvist

Rider, Fuksh – 2002

Fuksh, Bang, Ringo – 2002

Cake, Casan – 2002

Fuksh – 2002

Fuksh – 2002

Dekis – 2002

Rick – 2002

Berzek, one of Ruskig's first pieces in Uppsala – 1984

Fuksh – 2002

Casan, Kongos, Ringo, Cake, Cast, Dice – 2002

By Glue and Frankenstein – 2002

Ognir – Eskilstuna, 2002

Fuksh – 2002

Dkies – 2003

Rider, Fuksh – 2002

Rea – 2002

Doye, Rick, Kast – 2002

Fuksh, Ringo – 2002

Bac, Ozek – 2002

Cake, Ringo – in Copenhagen, 2002

Casan – 2002

Dekis – 2002

Risla – 2002

KURZZUG

A view from the Friedrichstrasse S-bahn station. Note the yellow raised hands of CBS. In the back the TV-tower, 300 meters high, is clearly visible.

Welcome to silver city

Fascinated with the never-ending flow of new letter forms, UP decided to go to Berlin and try to find out why the city has become such a big influence both style-wise, and for the street pieces that appears in every single part of the city. We found a city where writing is still flourishing.

With its 3.3 million inhabitants, Berlin, the capital of Germany, is one of Europe's largest cities. It has experienced two world wars and was divided by a wall for thirty years.

The first paintings are already visible as the plane lands: RCB, KHC, MRN. Large silver lettering. It takes a few days to see the method in the sheer number of tags and crew names that abound everywhere. Everywhere! As the graffitiwriter Relax points out to us, graffiti appears in large quantities all over town.

In November of 2002, City Hall acknowledged that the money to clean it up was used up. Berlin has debts of 40 billion Euros. The only surfaces to be cleaned regularly are the walls alongside the highway and the trains. It is widely recognized that two factors have contributed to Berlin's position as a graffiti metropolis: the number of writers and the poor finances of the city.

"There's always been a big graffiti scene," says the graffiti Esher. "A lot of active writers. The city's so big that the scene has had several centers at the same time. Unfortunately, only one scene is showcased at a time."

Berlin isn't a traditionally beautiful city. Its surface is mangled, but the town is very much alive. Different architectural styles are blended, and the city abounds with empty lots, still not rebuilt since the war. This gives an impression of chaos, but renewal is an ongoing process.

It is easy to find accommodation in Berlin, but there is much unemployment. Thanks to the availability of empty venues, cultural life is thriving. Theatres, clubs, cafés, galleries and boutiques appear everywhere. Due to Berlin's size, there is no real center, and each part of town has its own atmosphere and its own center. As opposed to Sweden, life in Berlin is led publicly: laundry is done in Laundromats, phone calls and websurfing are done from commercial establishments. Even sex is made public by the profusion of brothels. Bars and restaurants are rife. For the price of a Euro, you can eat your fill with a Doner Kebab, and if you want to party afterwards, clubs and bars are open around the clock.

Clearly, in Berlin, graffiti is influenced by the environment.

"Of course it's influential!" says Esher. "The ugliness within the city is important. Some cities are too pretty. In Berlin there are areas that are partly abandoned: graffiti thrives there."

Due to the size of the city, a lot of writers mainly work in their own areas. The only crew named as All-City by several writers is RCB. Because of their strong numbers, some writers add a figure to their tags. This numeral often relates to their zip code. Mr Ix explains:

"Poet '62' is the zip code, but Ruzd '79' had personal connotations, and other figures represent street numbers."

We pass a painting by Sabe. I register surprise that anyone should sign themselves Sabe without bothering about the Copenhagen writer, but Relax just shrugs.

"Writers here don't check out other cities. Many feel that Berlin is entire to itself," he says.

Esher, too, sees this as typical of Berlin: "There is a Berlin arrogance. The graffiti scene here is self-centered."

The most unique feature of Berlin is the Wall. After the Second World War, the Allied Forces divided Berlin into four sectors. During the Cold War, the three Western sectors (belonging to the U.S., Great Britain and France) were consolidated into one zone, West Berlin, and the Russian

Pages 10-11:Panels by Case, Ztar, Rage, Reaa, Laser, Kacke, Bikez at the circleline-S4 passing Ostkreuz, November 2002

Night at Savignyplatz S-bahnstation. Pieces by amongst others Give, GHS, RCB and Lite.

sector became East Berlin. In August of 1961, East German Engineer Troops built a 12-foot wall along the border between East and West Berlin. In the fall of 1989, a strong democratic movement developed in Germany, and in November of that year, a thronging crowd stormed the wall. The wall still stood for a year. During its entire existence, the wall served as a surface for scribblers, graffiti writers and other artists.

The subdivision of the city is starting to fade, but to citizens, it is still sometimes razor-sharp.

"We Westerners still clearly see the difference," says Esher. "We can smell where someone comes from at once!"

He thinks East Berlin graffiti is different.

"There's more despair there. The city is broken, bombed. They do interesting things, stylistically."

"In the West, many writers are older," says the graffitiwriter Dejoe. "I think the East has a lot to catch up with."

Relax, in contrast, says that differences are greater between different parts of town than between East and West. "But," he continues, "West Berlin is more compact, and for 40 years it could only grow vertically."

One of the first things that the graffiti tourist will notice in Berlin is the number of silver pieces on building walls in the inner city. Especially along some overground trains (the U1 and U2) and along certain tram lines in the East, there are as many paintings as one would find along a normal train track! You often wonder how the paintings were executed.

Relax is a member of KHC, one of the most active street piece groups. He describes a few stratagems he has developed:

"I hurt my leg, and then realized what perfect camouflage crutches are! As soon as I heard a car, I'd stop writing and pretend to be limping along on my crutches. Sometimes I turn my bike around and pretend to be fixing it."

The street piece scene developed around 1993, according to Dejoe. With the Heat Red color, and the fatcaps that Esher first used in his street pieces, still according to Dejoe, Berlin was soon red and silver. In the long run, Heat Red was taken off the market, and some of the most active street writers went over to painting roofs and chimneys.

Darkness might be a reason for all the street pieces. At night, many streets are so dark that you can't even see the faces of passers by.

The street lamps shed a faded yellow light, which is often misty. Cobblestones, the smell of coal, and endless, straight streets, often contribute to your getting lost. You could easily imagine Count Dracula or Jack the Ripper stealing along the walls.

Graffiti came to Berlin with movies such as *Beat Street* and *Wildstyle*. For a long time, though, the graffiti scene was small and isolated. The real boom came in the late 1980s.

"At first we'd meet at different writers' corners, like Friedrichstrasse," says Dejoe. "Many famous writers of the time met there, such as Bisaz, Sor Six and Esher." He doubts that it would be possible to assemble in the same way today. "But back then the police came too."

The early 1990s seem to have been an important period, when many of the styles in Berlin were developed. It seems to have been a wild time, as well.

"The scene was much younger, people were surfing on the trains quite a bit. Now everyone's older, and it feels as though everything's more serious," says MrIx.

"The age difference between writers has increased. I think it's cool when people go making pieces even though they're ten years apart," says Relax. He thinks people have calmed down: "There's no more gangster stuff."

Esher also points out the generation gap in graffiti today: "I was on my way to a graffiti exhibition. I was waiting for the train, all dressed up in a suit and all. A bunch of kids appeared on the platform. They were bombing. They noticed me watching, and walked up to me and started talking: 'What would you say if I started writing here?' I asked if I could borrow their pen and wrote my name. Of course they were awestruck! Then I took them to the exhibition. They talked all the time. They knew everything about everyone. But it was just a load of facts, instilled behavior. I would have liked to sit down with them and say: 'look, I'm older and have been there, listen up and you won't have to go through it. When you're young, you look up to better writers. Then you work your way up. Soon you're standing alongside your old heroes and it's less interesting: all that's left is like, oh yeah?'"

The S-bahn line along the circleline, S4.

Cbs and Jff, in the center of Berlin, June 2000

Front door in Prenzlauer Berg

Apart from the quantity of graffiti in Berlin, the quality is striking. Of course, not all of it is good, but a surprising number of pieces and tags are high quality. Most of the writers we talk to during our stay confirm the importance of style.

"It doesn't matter how much you write, if you haven't got style, you won't get respect," is the usual repartee.

Many writers do a typical Berlin style. The longer we stay in Berlin, the more we discover how hard it is to define a Berlin style. The question is, is there a Berlin style?

"There are loads," says Dejoe, "and maybe one in particular." He avers that the style is characterized by the fact that much is illegal. Often simple, but still distinctive. Classic, but different, clear lines, good technique.

"Tourists talk about a Berlin style," says MrIx, "but from here it feels like a melting-pot." His view of Berlin style is turned towards New York, but hard-assed, gritty and experimental. MrIx thinks it is exemplified by Aikido or KHC.

Relax says the letter is more important than anything! He also thinks that competition and variety are typical of Berlin.

"It's typical of Berlin that everyone wants to make a name for himself. The city is too big for large collaborations."

Berlin has also had a lot of influence on Polish and Czech stykes.

"Warsaw and Prague are completely influenced by Kobolt and Dejoe!" says Rew.

Dejoe points out that travelers to Berlin have also contributed to developing the city's style.

Early graffiti in Berlin, as in just about everywhere in Western Europe, was first formed by New York, and later in the 1980s, by Paris and Amsterdam. Some of the best writers in Berlin in the late 80s were Amok, Kaos, Dane and Shek. At the same time, there came foreign influences from the likes of Jayone, Skki and Ash, who visited Berlin.

"People started with trains in 1988-89, mainly More, Bus 126, Bisaz and Shek," says Dejoe. "In the early 1990s, writers who thought about style appeared. Odem was the main one (he was much influenced by New York style). He had a stylistic mission. It was pretty stupid, but also cool. Because once he'd taken his place, a polar opposite appeared. Odem had a lot of influence and pushed things a lot here. But Odem was a one-way street. Graffiti is like many things in life. They change. If you stop, you become rigid. If you stick to the rules, you stagnate. You can't take in new impressions. I think a lot of New-school writers discovered that."

Esher relates how KHC and himself, amongst others, disarmed stylistic ideals like those of Odem during the mid-1990s.

"At first it felt like we were doing an antistyle. It was a conflict of styles. Today's countermovement might be the street art stuff," muses Esher.

In many areas, you see façades decorated with murals, both classic paintings bearing different meanings and graffiti paintings. Esher is one of those to have done legal paintings.

"Everybody has to like it, otherwise the tenants moan, or someone tags it." Esher says that it is hard to make a living as a painter. It is mainly hard to compete with younger writers who will gladly do a job in exchange for the remaining paint.

"Lettering is an education, but when you've done that for ten years, nothing has happened. You can't live off it. I know people who are great writers, but who have kind of failed in life."

Esher underlines the problems of making a living on graffiti, which might be a reason for older writers seeking out other areas.

"Lettering is more of a hobby for me. I don't want to take it too seriously. I don't think much about it. Personally, graffiti means less and less to me. 'I exist' isn't enough any more, I think," says Esher.

Another way to take graffiti further is what is sometimes called 'Street Art'.

"Public graffiti is a means of communication," says Esher. "You should give people a chance to get into it. CBS are my favorites. Their fists make it understandable to common people. They take it away from lettering, there's content there."

But graffiti is developing too. Dejoe thinks that many new styles are being created in Germany. "But also in countries that haven't had graffiti for that long: Poland, Spain, Italy. There's an energy in graffiti when the movement has just got started."

View from line S4, the circle-line, passing Frankfurter Allee.

Dejoe thinks that Berlin has calmed down a bit. "But of course, Prenzlauer Berg is still being put through its paces. Everybody does his own thing here, and there are so many scenes that you just can't follow."

In Sweden, writers discuss where not to paint, and how "common people" understand graffiti. We ask about this on several occasions in Berlin, but are met with incomprehension. Esher says he likes the ruthlessness of graffiti; the problem is more that graffiti takes too much time and energy and you can't make a living out of it.

MrIx says that train painting is vandalism and has nothing to do with art.

"Graffiti is only art if you can define what art is, which you can't," says Relax conclusively.

Tobias Barenthin Lindblad

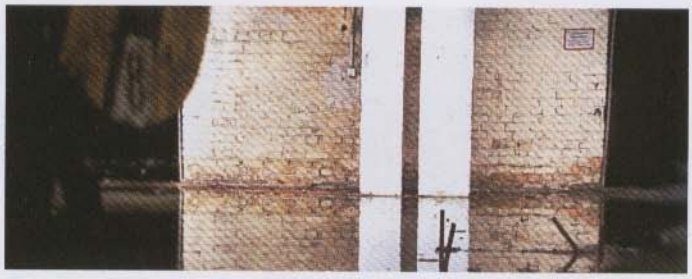
About Berlin

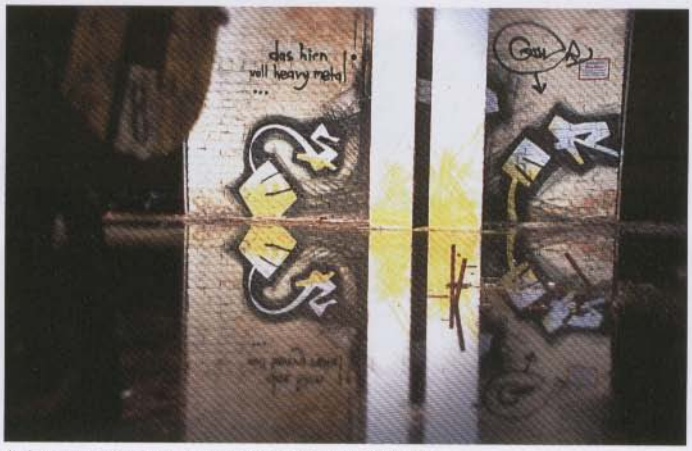
U-bahn are the Berlin subways and run mostly underground. S-bahn are the commuter trains. They run mostly overground, but have, as the subway, a live third rail.

The magazine Zitty is on sale at all stands. It appears bi-weekly and includes all clubs, concerts, cinemas, etc. of interest.

Location is also of use to graffiti. Take the S4 Circle Line, or the U1 line from Gleisdreieck to Warschauer Strasse, and enjoy the view from the overground. Former legal walls covered in graffiti exist by Eastside Galler (by Warschauer Strasse), and Mauerpark, by U2-Eberswalder Strasse. Some of the more well-known graffiti stores are Downstairs, Fame City and Mad Flavor.

Dejoe – 2000





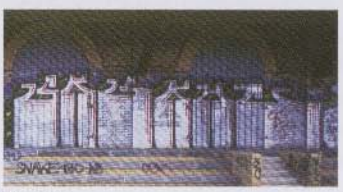
A three part photo-series by Esher called "Heavy Metal"

Pieces by Ekn, Rene, Enior in Kreuzberg

BERLIN STREETS

Drama

Tdb


Sks, Khc

DjCool

Krz

Cmr

Jfk, Rez

Foosy

Mackone

Soul

Only

Lite

Cee

Sugar

Four

Abc

Tdz

Drs

Cmr

Cbs in Prenzlauer Berg

Khc in Kreuzberg

SabeOne, Prenzlauer Berg

Wlc

Chester

Blond

Nbr, Fls

Evox, Crom

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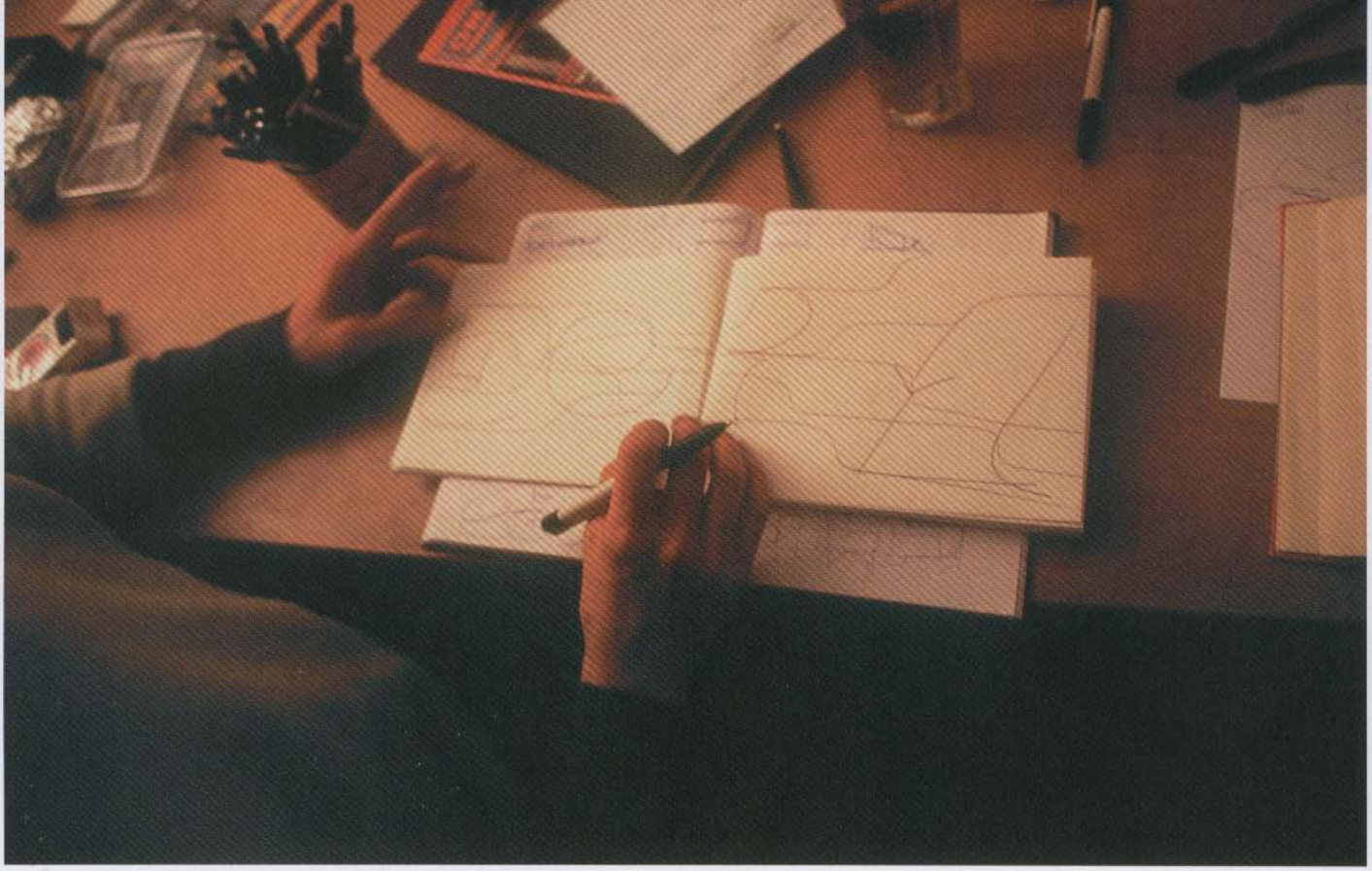


Akim shows how he with the help of random lines finds new letter forms

From hand to mouth, with a lot of soul

Many Berlin writers are preoccupied by the fundamentals of graffiti: lettering. Fascinating theories about letters, their function and effect, have developed here. Akim is a very conscientious writer, who turns out to be a kind of stylistic professor.

The Berlin graffiti scene is characterized by a relative openness to the outsider. During a discussion about the particular esthetic of letters in Berlin, I am advised to speak to Akim. Clutching his number, I go to the nearest telephone station. Can he see me tonight?

"Yes, we can meet. Be at station X at 10 o'clock."

Having misjudged the distance to the nearest S-Bahn, I arrive very late. Akim is waiting at the station. He is dressed in baggy trousers, sneakers and a dark jacket. He has two long tresses on the back of his head and is of Asian origin.

On the phone, he addressed me using the polite German *Sie* form. I thought he might have taken me for an older journalist, but he carries on. I have difficulties addressing him, it seems strange to use the informal *Du* to someone who keeps his distance so.

Do we have to be so formal?

"I always use the formal address with everybody," says Akim.

We visit the home of a friend of Akim's. There are some other writers in the apartment, some of whom sit at a computer, others sketching. One of them is Zast. Despite the late hour, it seems as though their day is just beginning.

Akim starts to talk before I even have a chance to look at the sketches. He talks so quickly that it doesn't occur to me to produce my notebook. I only start taking notes when he patiently and keenly starts to show me his sketchbook.

Akim talks about the project, Jazz Style Corner. He says that there are some fundamental elements in what he does.

"It's all about knowing what's important, what is meaningful to me," he says. "And the knowing I have is who I am: Akim, Jazz Style Corner. Where my creativity comes from: The Mecca-New York. When I started: In the summer of 1989. My odyssey with graffiti ended in 98. I knew it became time for me to decide: classical painting or graffiti writing. And of course my background and nationality are important too."

According to Akim, the corner, the writer's bench, represents writing, the meeting of writers and their confrontation. He notes that the exercise of power can come into it, but also the furthering of ideas.

We are given tea, and Akim goes out to the balcony for a smoke. Zast offers his explanation of graffiti,

"I sketch a lot but I never do correction afterwards. Never ever!" he says. He claims that the important thing is to convey meaning through graffiti, not just see the letters as advertising for yourself. Flow is the key word. You have to release what's inside you, not stand there fidgeting for eight hours. Writing is constant motion, and this motion keeps your balance.

"Graffiti isn't decoration, it's not supposed to look pretty. It's about construction. The skeletons of the letters. Form."

These musings, says Zast, are very actual in Berlin just now. There have been good teachers, and many of whom have visited Berlin have imparted their knowledge. One example is the French crew BBC.

Akim says that one of the ideas behind Jazz Style is to show other writers how many ways there are to create letters. Akim sketches quite a lot. He prefers to do graffiti at night, either in the street or in his studio.

"I make 200 sketches in a night. The first fifty are just warm-ups, to get the flow going. The last fifty are usually very original. Afterwards I don't understand how I did them."

A piece by Zasd, Mauerpark March 2002. Note how the fill-in and background is made entirely out of dots.

Akim isn't talking about graffiti sketches in the traditional sense, with colorful backgrounds and fill-ins, but real sketches, as first drafts to letter shapes. He shows me his sketchbook, which is full of drafts. Amongst other things, he has created different typefaces.

"I don't want to end up with stiff sketches, but I let the letters flow directly. Their character and balance are important."

So as not to get stuck with letter shapes, he has developed techniques to find new shapes randomly.

"Like this!" He turns to a blank page in his sketchbook, and quickly draws diagonal wavy lines. Without taking the time to think, he then draws short vertical lines. Then he picks out the shapes he likes in the resulting tangle of lines.

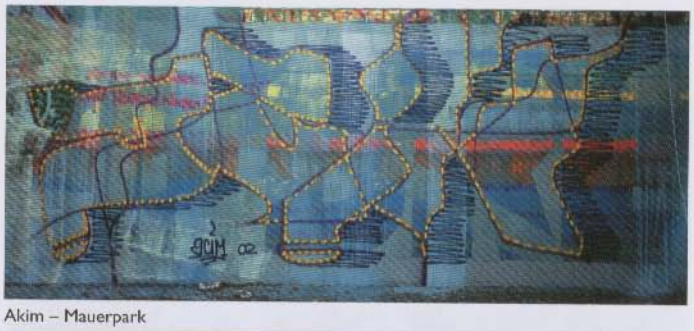
"Style is letters. The letter's basic skeleton forms its character, the very idea of the letter."

"Jazz Style was started in 1998. Zast and I decided to work together. We both had the base to move on. Jazzstyle means a step further than the traditional 'classics'. We represent a common point of view, which is the starting-point for our personal progress. At first Jazzstyle meant to sketch on the wall over and over again. We tried to write our styles down."

Akim talks about the challenge of concentrating on something for 30 minutes. Everybody who paints trains is incredibly concentrated. He wanted to transfer this concentration to wall writing. To achieve this, he minimized the time, setting the limit at 30 minutes. Akim's past lies in train writing. Perhaps this is the origin of his fascination for simplifying lettering.

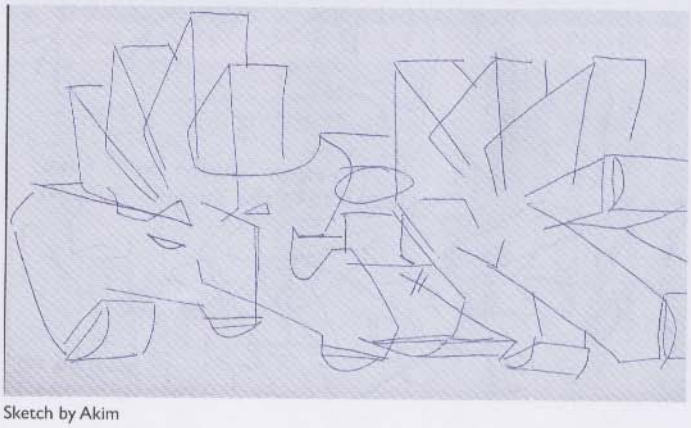
At first, he was dissatisfied with the results, and took a few more steps back. He started drawing the contours of the letters with a few short strokes. He demonstrates this on a sheet of paper. It is reminiscent of Chinese calligraphy. With just a few lines, he conjures up letters out of the blank page.

The next step was to make thirty strokes in thirty minutes. This requires a way of working in which he is forced to prioritize the most important thing in the work, the shape of the letter, its outline. His goal is to reduce movement even further.



Akim – Mauerpark

Zasd – Mauerpark



Sketch by Akim

Akim

Zasd

He uses a metaphor that seems drawn out of Oriental philosophy: "The thought develops from seed to flower to fruit."
The challenge is to stay glued to the support, the wall, when he writes, and not take a few steps back to survey the work. Then he also achieves the flow of uninterrupted lines he seeks.
"Like painting in the dark, then?" I ask.
"Exactly! Like a cave painter."

Akim talks about a painting he has made with two friends. They started by warming up and doing 30 practice outlines each on the same wall. After each outline, the rolled over the lines with semi-transparent paint and then went on to the next. The earlier lines shone through. Then they did the final painting together. Each did his own line, one with dots, one with short lines and the third with only long lines. It was not only the final, "real painting" that resulted, but the earlier ones too, shining through the watery paint.
"It was like a concert," the result of a jazzstyle session.
Akim often compares writing music during our conversation.
"The piece should be like a bit of music, with an intro, a solo, then an orchestra and another solo."

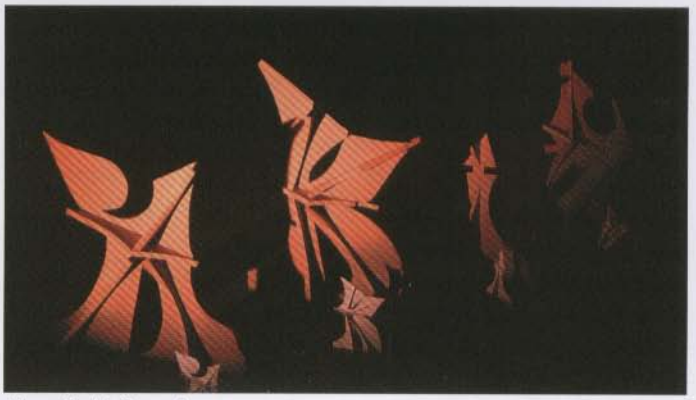
Akim is a fascinating combination of theoretician and artist as he bombs his tags on the streets of Berlin. He has also painted quite a few trains. What is the point of painting trains that nobody will see?
"It's the myth! The myth of New York."
Graffiti is often criticized as being ruthless and selfish. Akim says that the psychology of writing is interesting.
"You protect yourself with it. And explore your ego. It's a pity if some people don't like it, but I'm doing it for those who do. We are egos! Writing isn't graffiti. There are many kinds of graffiti. Writing is the act of writing. A writer has to have an alphabet, a tradition. I come from the styles that came before me, and in that way I reproduce writing. Only bunglers say that they have invented anything! A wise man knows that he's just re-working something that already exists."

It's late. Akim walks me to the night buses. As we wait, he says: "We live from hand to mouth, but with a lot of soul."

Tobias Barenthin Lindblad

Akim

Zasd – Prenzlauer Berg


Akim – Model, Plywood

Dale works on a installation in an old factory in Eastern Berlin – March 2002

BERLIN WALLS PART ONE

Dejoe

Tumore – Neukölln, 2001

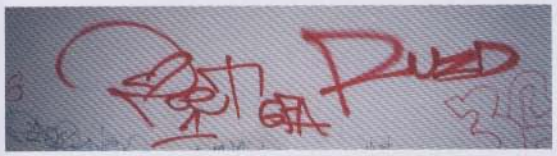
Sekd – Landsberger Allee, 2000

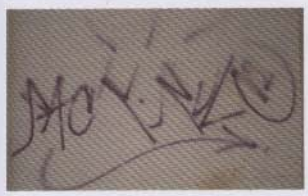
Dejoe, Drama

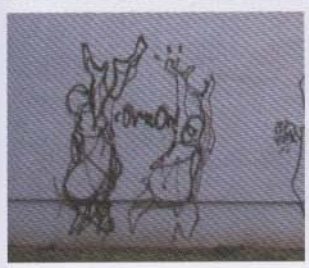
Muzik, Seck, Unknown – Mitte

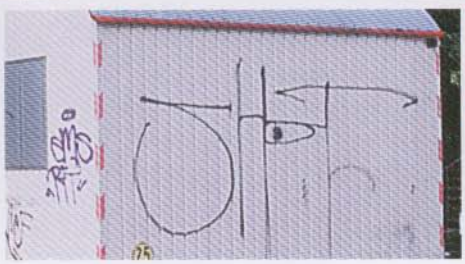
BERLIN TAGS

QUIZ 3000
Du bist die
Katastrophe!
Volksbühne





IGBS!
UBERALLES




Ztar – 2002

East, West and the trains inbetween

"When I started writing, you could clearly see the influence of NY, even if you could also spot that it was Berlin. I think there is a more distinct Berlin style now." The graffiti writer Roger explains the development of style.

"Today, development in graffiti receives influences from different directions. New York is still there, but there are other influences too. The paintings aren't always that clean; there's not the same attention to technique, it's more about style than execution. Style is important, not color or technique."

Roger grew up in West Berlin, but now lives in what used to be the East. With his crew KHC (Krummelanke Hänge Crew), he uses styles that you wouldn't think were typical of Berlin at first glance. Despite this, he says that it is not impossible to find Berlin elements in their paintings: "I think the classic Berlin style is more influenced by New York, but at the same time I think that what we're doing has a Berlin flavor."

Roger has been writing since his beginnings in the 90s, when he lived in a Berlin suburb.

"All my friends were into graffiti. Then we were influenced by older writers, mainly from West Berlin, like Shek, Odem, SOS Crew and Amok. They were really active then." In 1995 they started KHC crew, and broke with their early influences as a result.

"We started doing other things early on that were different from the typical Berlin style. It didn't always go down all that well, we got a lot of flak from the other writers at first. We saw other styles in our travels and by looking through magazines. Sweden and Scandinavia were big influences on us. Seter, another writer in KHC, influenced all of us. He was really good. He did really good paintings, the proportions were always correct. Other writers thought he couldn't do a 'normal' piece, but it was all thought out."

Mr.Ix, a writer from East Berlin, thinks that KHC was more appreciated by writers in the East than in the West.

"Around 1995, Western writers were using the traditional New York style. In the East it was more experimental, New York wasn't as important. KHC, a Western crew, kind of sidestepped traditional Western style. I think their style worked better in the East."

In what way did Eastern styles differ from Western ones?

"Writers in the East were also influenced by the oldschool Western paintings, but at the same time they differed and were more experimental (he displays a picture of paintings by the Eastern writer Kata). I don't really know where the influence came from or why it went the way it did. Aikido influenced many others, and worked with Kobolt, who was also important.

Another writer to influence me was Kata. He developed new styles and influenced others, but on the quiet. He never left many pictures to magazines or anything like that."

Both Mr.Ix and Roger describe the 90s graffiti scene as being split in two.

"There was a Western scene and an Eastern scene. You stayed in your corner, never venturing over the lines, apart from a few, like Akim," says Roger.

Mr.Ix says that the graffiti magazines of the day mainly displayed paintings by western writers. The writers whose work he used to see a lot in the east were not represented there.

In East Berlin, graffiti really began before the fall of the wall in 1989. It is said that the hiphop movie *Beat Street* was shown on TV. The regime thought that hiphop was a positive thing: expressions like dance and music were something to be cherished. However, graffiti, was something negative, showing how things could go wrong in a capitalist society. In order to stem the tide of graffiti that might come, the number of spray cans available in East Berlin was reduced to a minimum.

Mrlx – 2002

Those paintings that did get done were made with cans bought in Poland or former Czechoslovakia. But when the wall fell and the availability of spray cans increased, graffiti spread in East Berlin.

"There were originally a couple of large crews in East Berlin: CAF (Children Against Frustration), ESK (East Side Kings), LOFD (Lords of Doom), DMB and 35ers. They appeared directly after the wall fell. I believe the oldest member of CAF started before the wall went down," says Mr.Ix.

Ztar, a train writer who has, like Roger, recently moved to the east, relates his first meetings with the eastern graffiti scene:

"After the fall of the wall, the scene in the east grew a lot. I lived on the border to the east back then, but spent most of my time in the West. The East was completely destroyed during this period, everything was painted. I'd visit the eastern part of town and just be in awe over the way it looked: trains, walls, everything was bombed, tags everywhere."

"Many young writers try to paint a lot, but nobody touches RCB."

Mr.Ix tells similar tales.

"In the East there was graffiti everywhere, in town and along the tracks. It was harder getting up in the East. People concentrated on their own area and bombed it hard."

One crew that wanted to be visible both in the East and the West was RCB (Rock City Berlin, Religion Called Bombing, etc.). Many consider them to be the kings of the streets of Berlin. It is almost impossible to wander through Berlin without encountering a tag or painting containing the letters RCB. According to Mr.Ix, their mission to be seen the most was hardest to fulfil in the East.

"Leaded by Lyte, RCB are the absolute bombing kings of Berlin. Today however they are noticeable to that less in the East.The East were simply more strongly covered. Lyte probably bombed with as much energi in the East as in the West, but it was less noticable.

Roger mentions another member of RCB, Esher, as an influence.

"Esher did new things. He influenced us a lot in the mid-90s. RCB were so crazily active. Then, of course, Esher was a very active bomber. Nowadays, it's more Lyte who still goes on to some extent.

Many young writers try to paint a lot, but nobody touches RCB."

According to Roger, RCB's massive bombing in the mid-90s represented a breaking point for graffiti in Berlin.

"It opened a lot of people's eyes; it showed something completely new. Otherwise, progress has taken quite small steps. It's hard to explain, since I'm in the middle of it all. But there are periods when something special happens. For instance, when it was decided that Berlin should be capital of Germany, they started cleaning up the city. That was the beginning of the operation that is still ongoing. Before that, places like Yorckstrasse were completely ruined all the time. But now they started cleaning tracks and stations and all that. At the time there was a really cool spray from Auto-K called Heatred. It covered everything. Everybody started painting in chrome and Heatred. Nobody wanted to do a color piece if it was going to be cleaned straight away. Berlin was silver and red. It was a red period. They've taken Heatred off the market now, as it contained some forbidden product. But I've got a few cans stashed away."

Ztar says that RCB is one of the classic western crews of the 90s with Criminal Minded (CMD), RMA, GHS, SOS, GFA and KRZ. "But RCB had more bombing style than the others."

Where do you think they got their influences?

"To start with, CMD, who were in turn influenced by new York and Paris. It became a variation on the New York-style."

At that time, who represented the East?

"CAF, ESK, MRN (Marzahn) and also DMB. CAF was one of the first big crews from the East. In the 90s we used to call the eastern style, like the one from CAF, New Jack Style."

With Abis, Tape, Case and Four, Star has a crew called BAD (Bizz Action Drive, Burning Angel Dust). It was started in 1998, and since then they have done a great deal of writing together. Their paintings have in common that they are very well-made, mostly in a clean and quite restrained style. Ztar says that they draw a lot of inspiration from each other and that there is a typical BAD style.

Roger, Medie, Relax – 2002

U-bahn painted by MrIx – 2002

Star – 2002

"But I'm trying to create a style of my own, which is influenced by both the East and the West. I think the others in my crew, like Abis and Four, are more influenced by the West. You can see it in certain elements. I try to stay away from other graffiti, not to look at graffiti magazines, to sketch what is in my head and look beyond graffiti. To create a style that is all mine, that is entirely built on my own ideas. At the same time, it's very hard not to be influenced by others."

This focus on style is something you repeatedly encounter in Berlin. There is a stylistic thought here that doesn't occur in other European cities. Style is considered to be one of the most important components of graffiti writing.

"It's very important. There are so many writers, and if you want to stand out in the crowd you've got to have style, to do something really well," says Ztar, and continues: "You've got to write more and better than the others to be visible. The competition forces a stylistic development. I think it's easier today than it was a few years ago. There are a number of writers at the top, and they keep progress going."

MrIx agrees. "If you're going to do something here, you've got to do it in style. Quality means a lot. I think Berlin is one of the few cities where style means so much. Most people work hard on their style. In the summer of 2002, I went to Paris. Before I went there, I had an idea of Paris that it was a historical city in which style counts a lot. What I'd seen earlier, in magazines and movies and stuff, was really good. But when I got there I recognized that there is only a small number of creative writers. It seemed that most of the people are more interested in bombing, destruction and in showing the authorities that they are still alive. It's not like in Berlin, here we got only a small number of pure vandalizers."

But doesn't this approach occur in other parts of Germany too?

"Sure, but Berlin is Germany's capital city, and most people look at what's happening here and then rip it off."

Nowadays, the divide between East and West has diminished, and moving between the two is not unusual. Mr.Ix doesn't find it particularly important any more, even if he thinks the best writers come from the East.

"There's not much happening in the West right now. I think Rage from DRM and also Area do really good paintings, and are painting constantly, but on the whole there aren't that many in the West."

He says competition is harder in the East.

"The central Eastern parts, like Mitte, Penzlauer Berg or Friedrichshain are completely bombed. They reconstructed and cleaned them up a lot before, but now they're full of tags and pieces again. Even more than before. If you go to the central western parts, like Neukölln or Charlottenburg, there's less. I think there are more writers in the East."

Do you think there is a typical Berlin style?

"Yes and no. There is a style here, but it's hard to describe. There are so many writers. Most of them have some kind of Berlin style in them. Even though a lot of new things are being done, you can see a Berlin touch. There is a train of thought that seeps through in many of the paintings here, an atmosphere that's hard to pinpoint.

Often, writers influence a lot of people for a while, like Micro and Ruzd, who had a broad range of influence for some time. I think it's always the way."

Do you think biting is OK?

"Yes, I do. At least when you're starting out and still learning. I did it while I came into graffiti, I drew under big influence of what I saw. Today, I laugh about mass oriented writers."

How do you see your own style?

"I don't have a clear line for my style. Its development is constantly interrupted. I do something, then interrupt it and do something else. It never gets time to develop. In others, you can often see a linear development of their style. I never have any real goal with what I'm doing, which is a pity. I'd like to have a clearer idea of what I want to do. But anyway. As I told you I don't like mass oriented people, they bored me, so I try to kick myself. I only try to reflect my philosophy of life, the attitude of punk rock."

Are you influenced by other writers?

"No, or at least, you often influence and are influenced by the people you write with. So I guess I am influenced by my friends. I'm influenced by what I see."

U-bahn wholecar painted by Roger and Matrix – 2002

Mr.Ix comes from a suburb to the East of Berlin. He started out by doing some tags in 1993. A year or so later he and his friend Latex did some paintings along the S-Bahn line that went through their village. They soon realized that to be visible, they should write on trains. The problem was that they had heard of the risks in painting trains, so at first it was mainly backjumps and quick paintings.

"And since then it's just gone on. There was more and more, and now I basically only paint trains, the S-Bahn, sometimes also the U-bahn. It's partly because I grew up with the S-Bahn and partly because they travel. Right now, (November 2002), the trains are alive. It's not unusual for a painting on an S-Bahn train to travel for 2 or 3 days before they clean it off."

Why's that?

"I think it's because of our new circle line. There's only one clean-up for too many trains, it's overloaded. Pieces also travel well on a few other lines. I did a panel, a good piece, some time ago. It traveled for two weeks, a new personal record."

Is it hard to paint trains in Berlin?

"It varies. If you want to write a 5-minute S-Bahn or a 10-minute subway, it's not too hard. But if you want to go on for longer, half an hour or so, you need a lot of time and energy. You need to know about transit police and all that."

The Berlin subway is basically graffiti-free, and you won't see pieces on it unless they are headed for the cleaner. But it's still the a target for young writers. I ask Ztar why he continues to paint trains, when nobody sees them.

"Like today, there were pieces traveling on the S-Bahn. These are the moments I live for. I can see them from my window, sometimes I even see my own pieces.

I don't really know why I write on the subway, maybe it's for the photo or some film. I like the subway a lot, but the S-Bahn is running. When I started painting subway trains, they could enter traffic with the pieces still on them. A painted train could travel for two weeks if you were lucky. Nowadays, it's really hard to get a painted subway train to travel. Now, I write on the subway for the sake of it, because it's fun."

But why do you think people go on painting trains when they never travel?

"Maybe it's for the idea itself, the hope that it will travel. In the 90s, the S-Bahn could travel for quite some time, sometimes a couple of weeks. The buffing system and the like developed at the same time as the graffiti scene."

"When I started painting subway trains, they could enter traffic with the pieces still on them. A painted train could travel for two weeks."

Roger thinks that many people write on trains to show the authorities that they can.

"In Berlin, there are writers who do lots of trains, but nobody ever finds out. You see a picture now and then, but that's it. BVG, who run the subway, take painted trains out of traffic as soon as they are discovered. They want to show how pointless it is to paint them, no-one will see them. But as a writer, you want to show them that it can be done again."

Is that why you do it?

"I don't know, it might be part of it. It's also a fun thing to do."

Is painting trains important in Berlin?

"Yes, it is. To get the maximum amount of respect, you probably have to do trains. Some people only do trains and others only do walls. But you get the most respect if you do trains. To me, walls are a way of being seen, that's what's visible. Those paintings can stay up there for years. I like to see my own paintings along the streets or tracks.

But just now I write more on trains. You get quicker results. I know where to go, how things work in this or that yard. You get more bang for your buck with a train.

Even if I only get a photograph, I always carry the memory of the execution. Earlier, when I started writing, I didn't do so many trains. It felt less important."

How are the trains guarded?

Roger – 2002

Star – 2002

MrIx – 2002

Roger – 2002

"The Vandal Squad, Soko, are unpleasant. Then there are the Checkers, they're not so bad. They sit in the trains with orange vests and rather try to scare you away than arrest you. But the Soko try to get you; they're cops. If you run into them, you're in trouble."

However, it's not so much the trains as the streets you first notice in Berlin. The amount of tags and pieces along the streets of Berlin takes your breath. It seems endless. And considering the size of the city, the task of giving a fair account of Berlin's graffiti scene seems impossible. Despite this proliferation of graffiti, I get the impression that it's not all cool to write along the streets of Berlin. The presence of the police, both uniformed and plainclothes, is a constant source of worry to the city's writers. The uncertainty of whether it's time to run or keep writing makes the streets less relaxed.

"I don´t like to do streetpieces and I havn´t done that many," says Mr.Ix, "but I know the police are often about, not just in the centre but everywhere in town. I think it's harder to do street pieces than trains. On the street you just never know whether to run or not."

As opposed to the horror stories you hear in Munich, where prison sentences are not unusual for graffiti, the attitude to it as a crime in Berlin seems more relaxed. Roger says that illegal graffiti is rarely punished by anything other than fines.

"But if you get caught several times, they try to get you harder, and then you can go to jail. But then you've often done more stuff than just graffiti."

What do you think will happen to Berlin graffiti in the future?

"Stylistically, graffiti is developing in several ways. Many new writers are trying new things. I think Gel and Idee, for example, are interesting. This Idee uses the support itself, the wall, a lot, and incorporates it into the piece. I like that. Otherwise, I don't think the scene here is going to change much in the near future. The city is bankrupt, so there's no money if they want to take care of it. Two weeks ago, I read a headline that said that there was no more money to clean up graffiti in Berlin."

Ztar agrees: "As long as the city is poor, things will remain the same. But if Berlin gets more money, and grows wealthier, the situation will get harder. The city finances make our luck."

Torkel

Ztar – 2002

Roger – 2002

Ztar – 2002

A Relax-piece, matched with the architecture in this old factory – East Berlin, March 2002

BERLIN WALLS PART TWO

Rectel, Dister – Mitte

Star – 2001

Soab VS Dez – East Side Gallery

Roger – East Berlin

Dister, Muzik – Mitte

Bad – Treptower Park

Akim, Arose, Mekht, Jaya – East Berlin, 2000

Gone, Unknown – Landsberger Allee

Akim, Esher, Dejoe – Istanbul 2002

Aikido, Sabe, Ridse – East Berlin, 1999

East Side Gallery – March 2002

Relax, Kreutzberg

Jack, Dez – East Side Gallery

Ruzd at East Side Gallery

Kobolt at East Side Gallery

Four..

Rew, Relax, Action – Kreutzberg

..Star, at S-bahn-station Ostkreutz

Mader, Tank close to S-bahn station Landsberger Allee

Radio – Landsberger Allee

Unknown, Unknown, Stoke – East Berlin

Panelpieces by Laser and Area at S-bahnstation Landsberger Allee, November 2002

BERLIN TRAINS

Matrix

Sekd

Rage

Dale

Area

Four

Rino

Anis

Matrix

Kaze, Rino and Ztar from BAD crew – November 2002

Rino painting an S-bahn, 2002

Atari

Relax

Dirty

Roes

Zekt

Smash

Dnz

Zkey

Public

Force

Siff

Pheo

Matrix

Rino

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Vim – 2003

STOCKHOLM VÄGG

Hazard – 2002

Pke – 2002

Lotus – 2002

Erse, Bruce – 2002

Noves – 2002

Jaks, Troll – 2002

Pms – 2003

Hank – 2002

Jungel – 2002

Moas – 2003

Pke, Mars – 2002

2dadak2 – 2003

Erse, Bruce – 2002

Pla, Skar – 2002

Dtox – 2003

Dio – 2003

Unik – 2002

Aods, Sin – 2001

Jeks, Tele, Kiel – 2002

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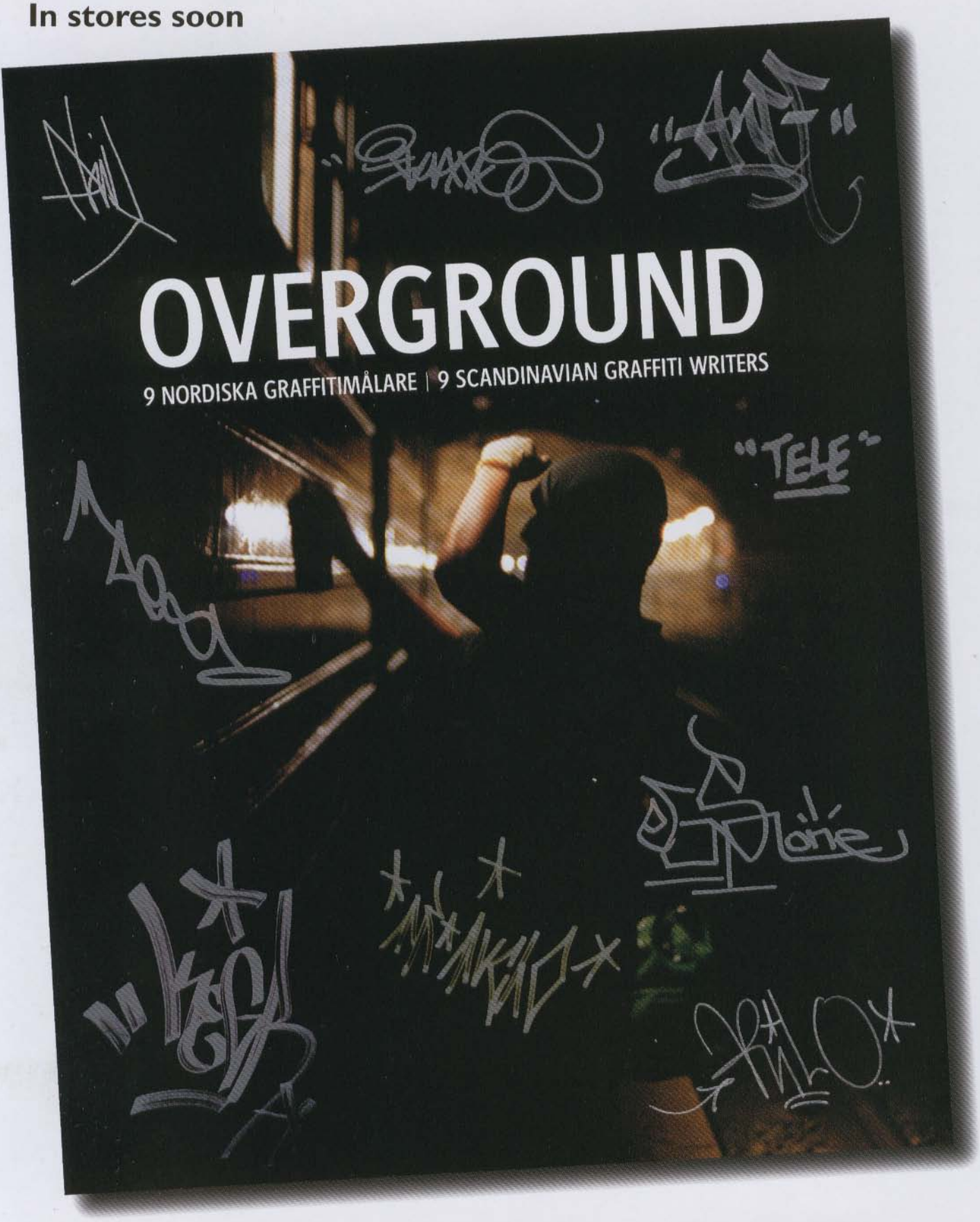

Ance, Egs, Ikaros, Kegr, Maes, Mr Mucho, Phily, Rilo, Tele

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Fame crew – 2003

Ligisd, View...

...Rain...

...and Hook – 2003

By Nick – 2003

Wufc – 2003

Tres – 2002

Ond – 2003

Hit, Hit, Fame – 2002

Leon, Hook, Pms – 2002

Fame crew – 2003

Ape..

..Fame – 2003

Que – 2003

Uzi, Casio – 2003

Sone, Casio – 2002

Uzi, Casio – 2003

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..Hook..

..Ner..

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Boo, Foss, Gets, Bait – 2003

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Pare – 2002

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Elle –2002

Mhr – 2002

Hook..

..Clis..

..Leon..

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Raxe – 2003

Ligisd..

..Clise..

..Hook – 2003

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Malf, Nuek – Longdistance train, 2001

SWEDISH TRAINS

Glöm, Dstroy – Longdistance train 2002

Nbc – Pågа commuter train, 2002

Man, Pek – Freight train, 2002

Whel – Longdistance train, 2002

Mhr – Östgöta commuter train, 2002

Acne – 2002

Malf – 2002

Besk, Smek, Sene – 2002

Nuek – Borlänge, 2002

SWEDISH WALLS

Tuna, Lady, Rabbitman – 2001

Ians – Gävle, 2002

Kidone – Norrköping, 2002

Fiol – Gävle, 2002

Keil and Oban painting a wall at Röda Sten in Gothenburg, 2002

608 – Norrköping, 2002

Nise, Bams – Västerås, 2002

Chen, Polar – 2002

Record, Glöm – Luleå, 2002

Kash – Gävle, 2002

Keil, Oban, Troy, Duez, Ryan, Fire – Gothenburg, 2002

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Chile – 2002

Hools – 2002

Farao, Inter – 2002

Dile – 2002

Leon – 2002

Hools, ?, Cairo – 2002

Leon – 2002

Ner – 2002

Mako – 2002

Farao, Nau – 2002

Hello – 2002

Reik – 2002

Scuba, 9mil – 2002

GOTHENBURG

Riks, Kid – 2002

Fame – 2002

Zoom, X-man, Oh! – 2002

Kid – 2002

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Fame – 2002

Scuba – 2002

Punk – 2002

Fire – 2003

Kce – 2003

Punk – 2003

Fire – 2003

Ollio – 2003

Ägg – 2003

Zeray – 2002

Punk – 2002

Aero – 2003

Lady – 2003

Zoom – 2003

Okey – 2003

Ägg – 2003

Babbo – 2003

Saekone – 2003

Igs – 2002

Riks – 2002

Aero – 2003

Scuba – Copenhagen, 2003

F-up – 2003

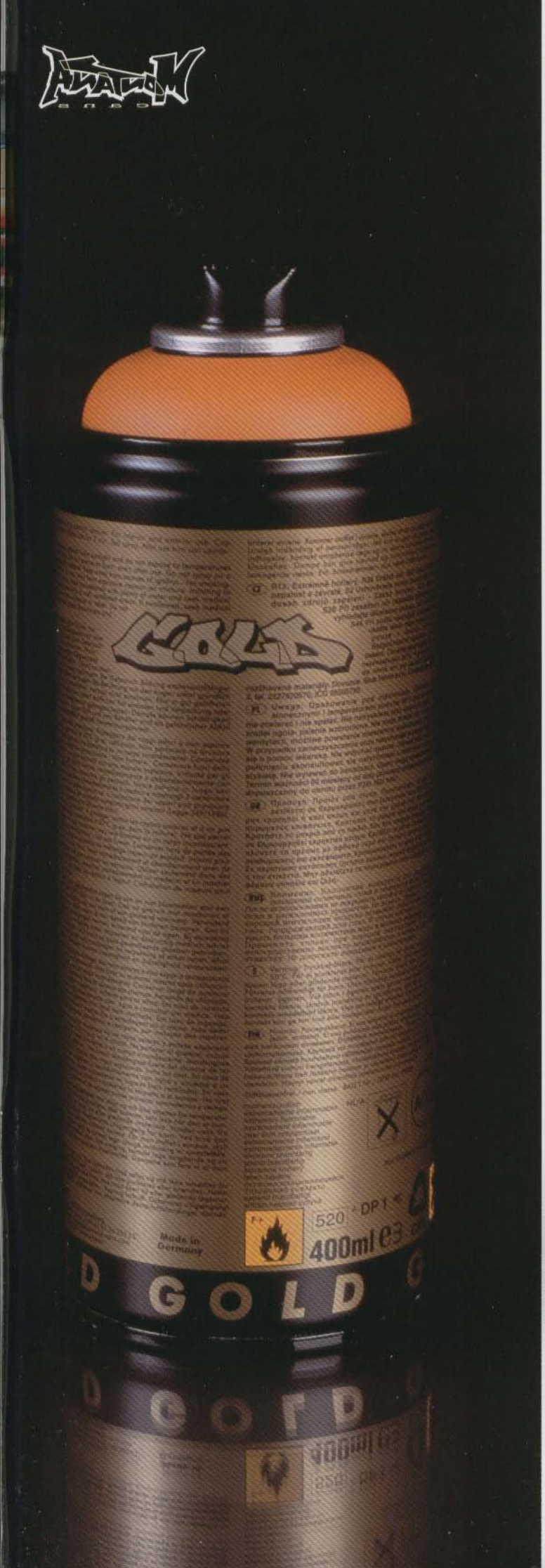
Riks – 2002

Toys – 2002

Ems – 2002

Mouse – 2003

Soul, Gone – 2003



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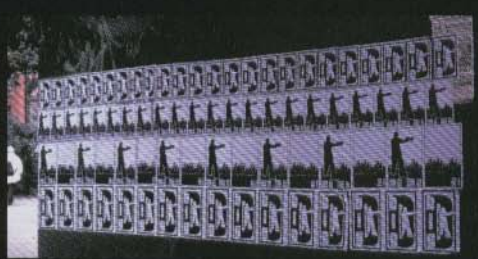

Ner-crew in Copenhagen, 2002

EUROPEAN TRAINS

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Antro – Cercanias, Madrid 2002

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Aods – Dusseldorf, 2002

Tvee, Flowers, Apollo, Apollo – Austria, 2002

Pieces by Disey, Kropp and Ikaros at the "Betongpoesi" exhibition in Katrineholm

The Concrete Poetry exhibition

The exhibition was opened February 9 in the city of Katrineholm. During the two weeks the paintings hung, several workshops were held, attracting many young people to test their skills in forming letters or breaking. The pieces were made by Ziggy, Disey, Ikaroz, Kropp, Killah, Karma, Nug, Dhemn, Shen, Jocke and Ance. It is said that "Betongpoesi" (concrete poetry) will travel to other cities, but at the moment no places are known. For further information about the exhibition, please go to
www.anglehackers.com

The wall outside the "Alltså finns jag" exhibition made by: Acte, Ägg, Gas

Hotel, Winter, Jinx

The "Alltså finns jag" exhibition

This large exhibition, featuring some of Gothenburgs top writers is to be seen until the 25th of May. The place of the exhibition is Nya Museet in Mölndal, Gothenburg. To go there, take tram line 4 to station Mölndals bro, or bus 751, 754 to station Gamla Torget. For further information, please call +46 (0) 31- 677 690.

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